

74 EMILE ZOLA, NOVELIST AND  
EEFOEMEE

the realist, the naturalist, had not fully  
arisen. We find  
him appearing in Zola's next book, "La  
Confession de  
Claude," and in sundry newspaper articles,  
which, like the  
"Confession," were issued in 1865. After  
working ten hours  
a day at Hachette's, the young man, on  
returning to his  
home — which in the year mentioned was first  
at 142,  
Boulevard Montparnasse, near a shooting  
gallery which  
prevented him from working, and a little later  
at 10, Rue de  
Vaugirard, where he had a balcony overlooking  
the Luxembourg  
gardens — at once turned to the "Confession,"  
or else  
to the press-work he had secured. Every week  
he wrote an  
article of from one hundred to one hundred  
and fifty lines  
for the "Petit Journal," and often another,  
running from five  
to six hundred lines for the "Salut Public,"  
then the chief  
organ of the Lyons press. The former  
newspaper paid him  
twenty francs for each article ; the latter, from  
fifty to sixty  
francs. Thus he now made an average of two  
hundred  
francs a month by his pen.<sup>1</sup> It was also at this  
period that  
he contributed a few short tales, notably "La  
Vierge au  
Cirage," to that somewhat *demi-mondain*  
periodical "La  
Yie Parisienne," and that he wrote a one-act  
comedy, "La  
Laide," which he sent to the Oddon Theatre,  
whose manager

declined to stage it.

But the articles in the "Salut Public" attracted attention, and Zola afterwards reprinted some of them in a volume called "Mes Haines." The germ of the Zola of later times will be found in several of those early papers. The one on Taine is perhaps the best; and, when one remembers that it was written by a young man in his twenty-fifth year, the real understanding and critical insight which it discloses

<sup>1</sup> Zola to Valatirfegue, February 6, 1865.